

H A S S E L B L A D

M A S T E R S



DAVID HOCKNEY



DAVID HOCKNEY is one of the most influential British artists of the last fifty years. He has experimented with digital and camera technologies throughout his artistic career.



JANE USSHER

Still Life

JANE USSHER is one of New Zealand's most acclaimed photographers and has worked closely with the Antarctic Heritage Trust in photographing the ruins of the original exploration bases.



BRUNO AVEILLAN

D'Errance et de Lumières

BRUNO AVEILLAN is an internationally-acclaimed photographer and film director, working across fine art and commercials.

BRUNO AVEILLAN

‘It’s above all a particular rapport
with light that allows me to preserve the magic,
dreamlike quality of the moment.’

by Justin Quirk

BRUNO AVEILLAN is an internationally acclaimed film director and photographer. Responsible for numerous award-winning advertising campaigns (including Cartier’s *The Odyssey*, which premiered at MoMA in New York and won the Golden Lion at Cannes), he was the subject of a 2009 retrospective at the Museum of Decorative Arts at the Louvre in Paris.

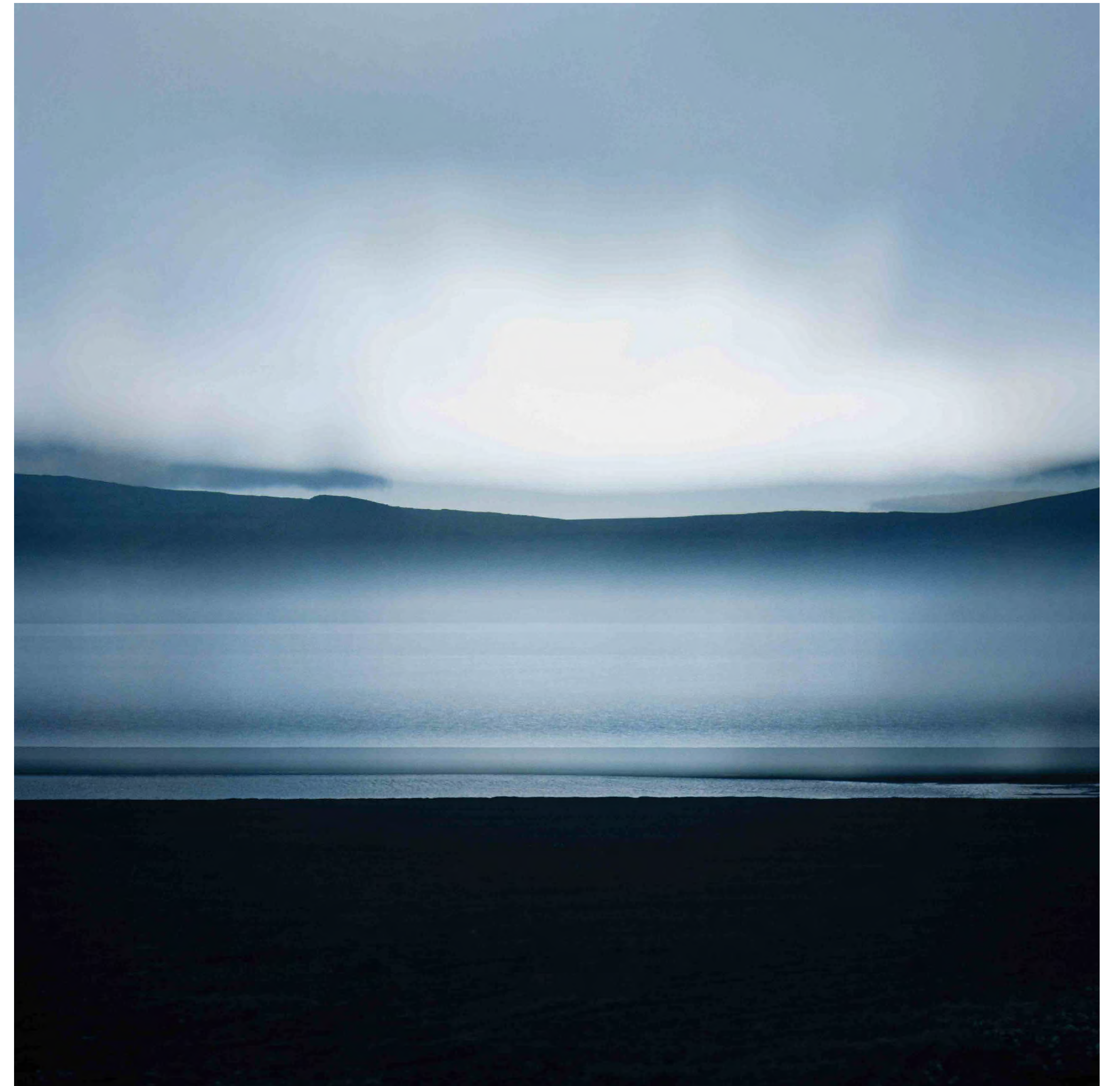
Aveillan’s work deals in themes of ‘the human condition, light, wanderings and memory.’ In an interview with the writer Stephen Whelan, the photographer talked of how ‘emotion linked to the memory often stems from fragmented associations. Sounds, odours, textures and of course, light can create a powerful field of resonances that translate into synesthetic forms.’ While Aveillan uses a Hasselblad H4D-40 and an H4D-50 for fashion editorial and advertising campaigns, the images printed here were shot on a Hasselblad 203FE Edition Millennium, using Carl Zeiss Planar 2/110 mm and Carl Zeiss Makro-Planar 4/120 mm lenses. In these images he uses no artificial light and no post-production.

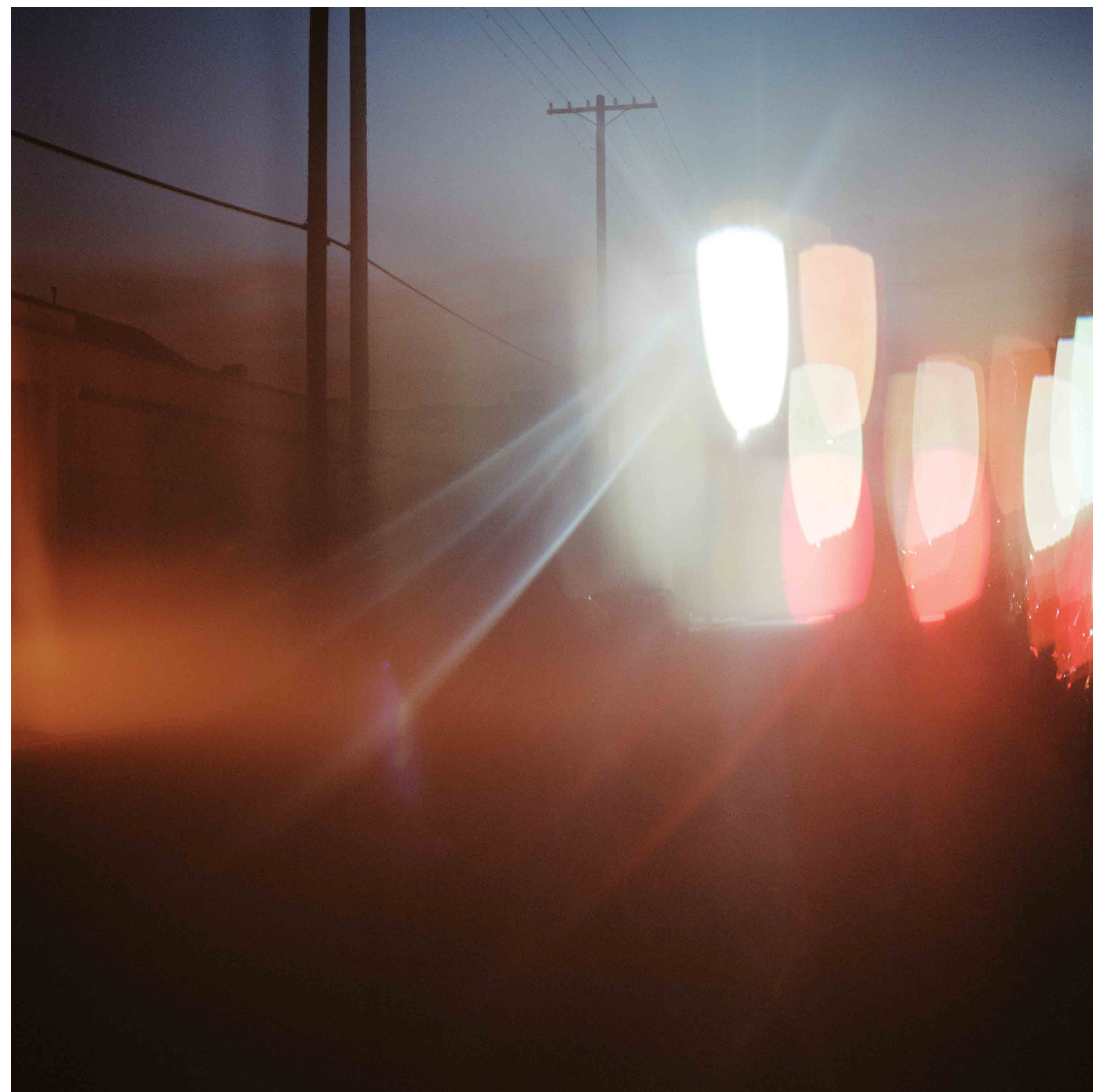
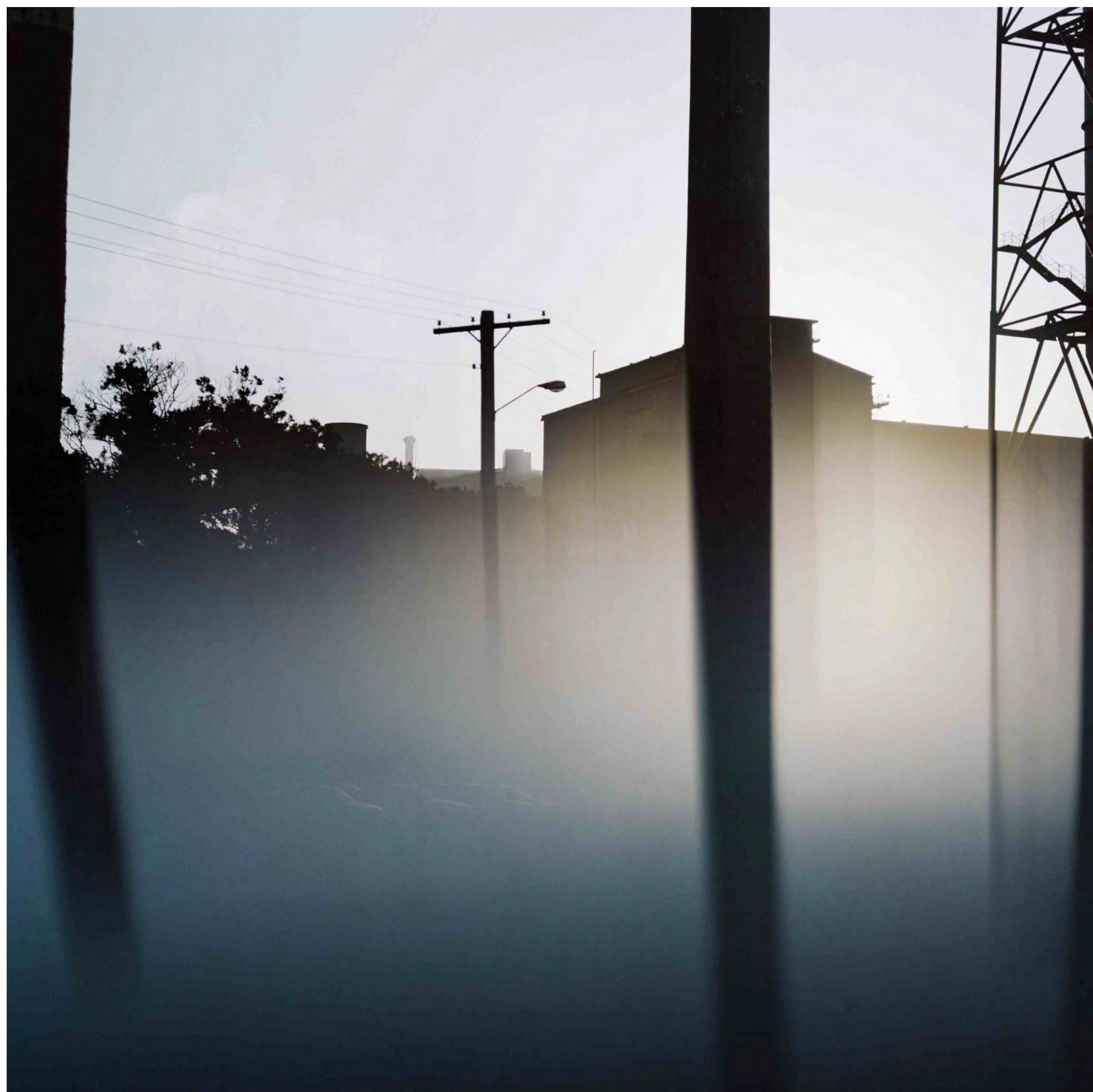
‘Photographers, students and feature film DOPs often ask me how I obtain that partial blur that you see in all my work,’ he says. ‘It’s all done on camera, using a series of slit filters from movie camera equipment. But it’s above all a particular rapport with light that allows me to preserve the magic, dreamlike quality of the moment. My sole guide is instinct, never technique.’

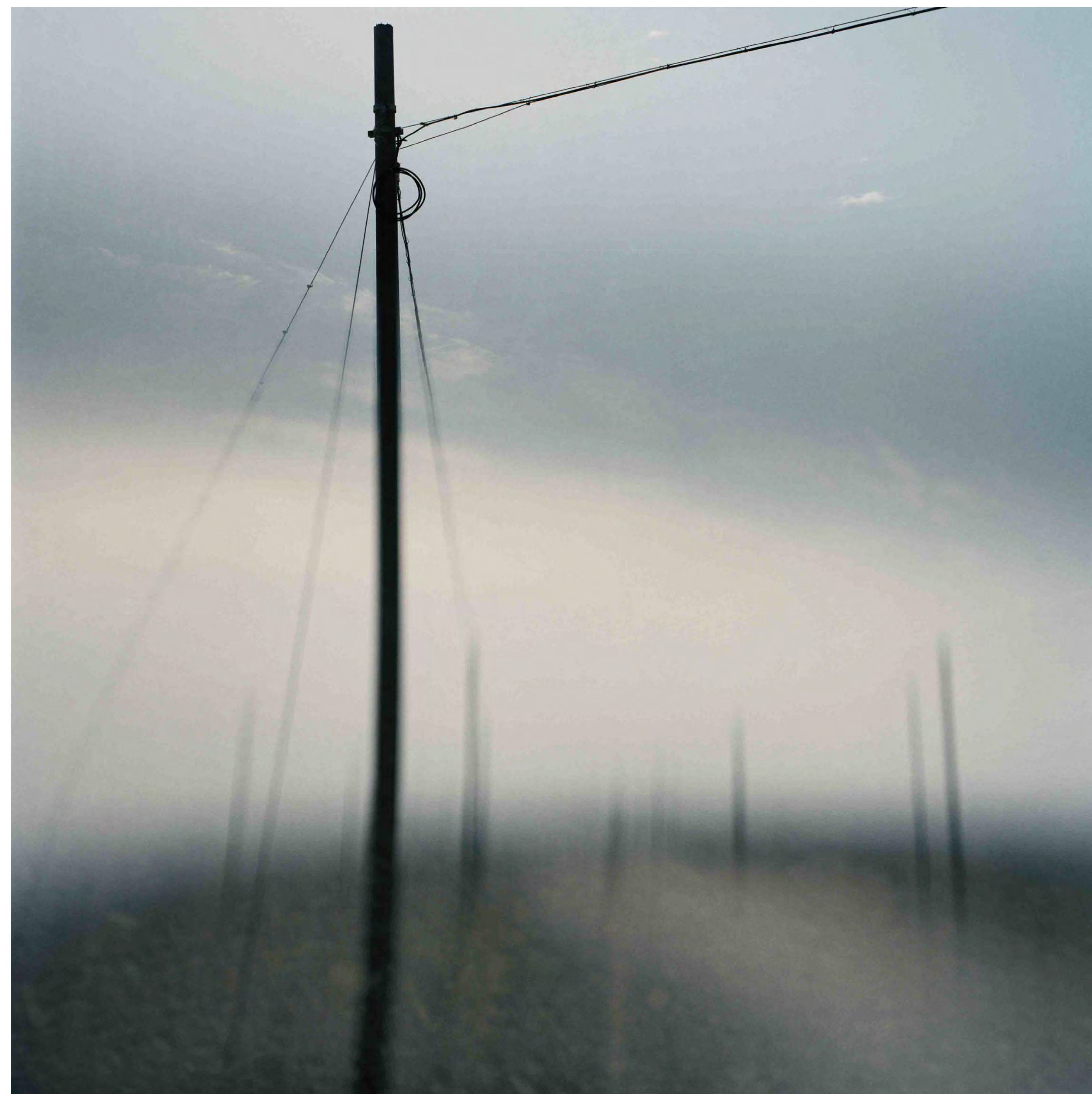
Aveillan has used Hasselblad cameras for over 20 years. ‘My first camera was a 500CM that I still cherish to this day. Later on I acquired several cameras, but my two very favourite remain the 203FE and the H4D-50. I take them with me everywhere, just as naturally as other people carry around their compact cameras. That’s how I was able to test the incredible reliability of the Hasselblad V and H cameras in all latitudes, from the glaciers of Iceland to the steppes of Patagonia, through the Namib and Gobi deserts and the dampest of Asian jungles. They have always remained my most trustworthy travel companions.’

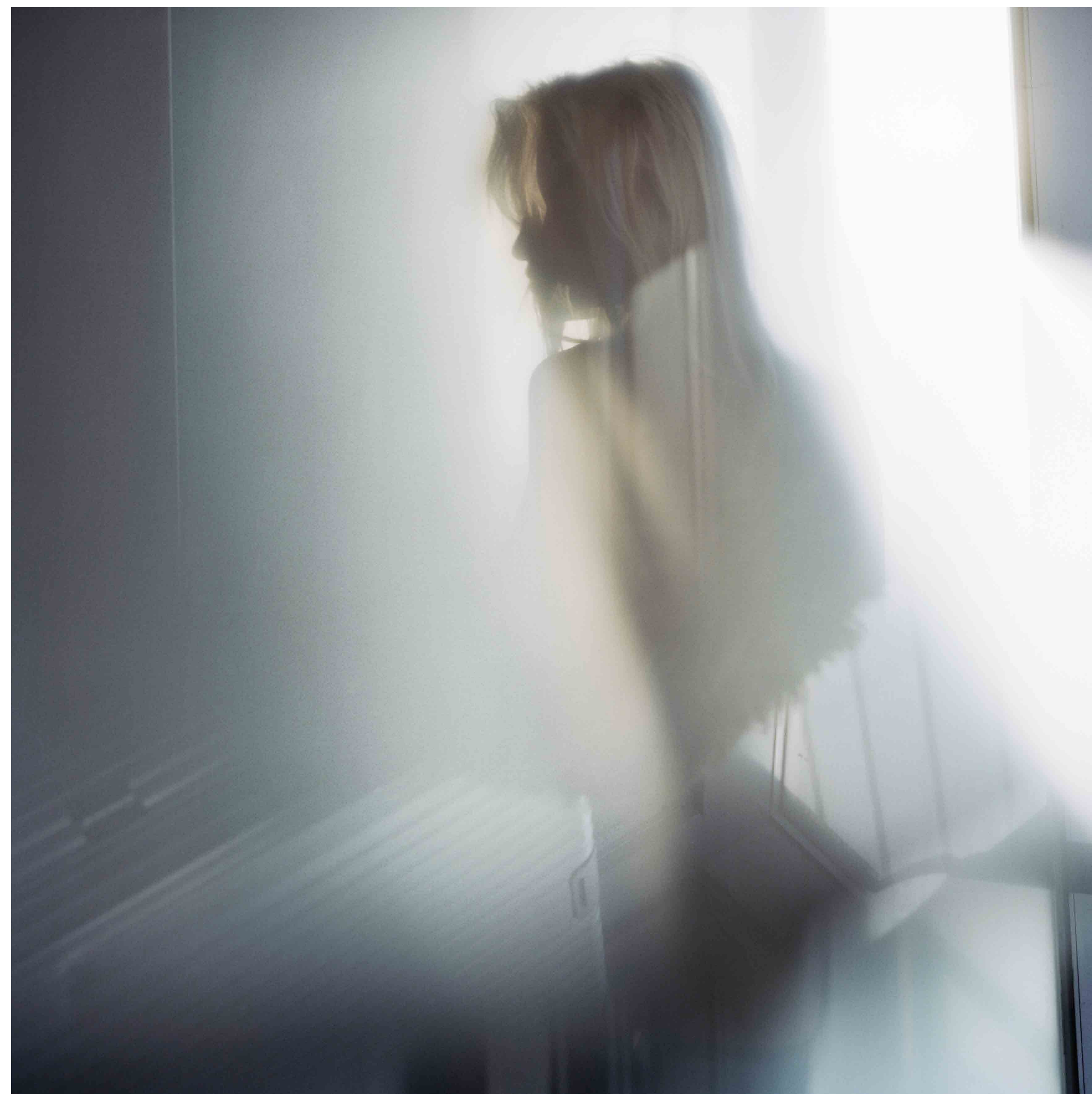
D'ERRANCE ET DE LUMIÈRES

by Bruno Aveillan











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p.177
Lumières #1
Kleifarvatn, 2006



p.178
Beyond
Port Kembla, 2009



p.179
Downtown
Los Angeles, 2011



p.180
Presque Le 47
Sochi, 2010



p.181
Loin #2
Turpan, 2007



p.182
La Voie #1
Matmata, 2007



p.183
In Reflection
New York, 2010



p.184
Quatre
Bolshoi Of Moscow, 2010

Bruno Aveillan uses H4D-50, H4D-40, HC 100 mm, HC 120 mm, HCD 35-90 mm, Converter H1.7X, HTS 1.5

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